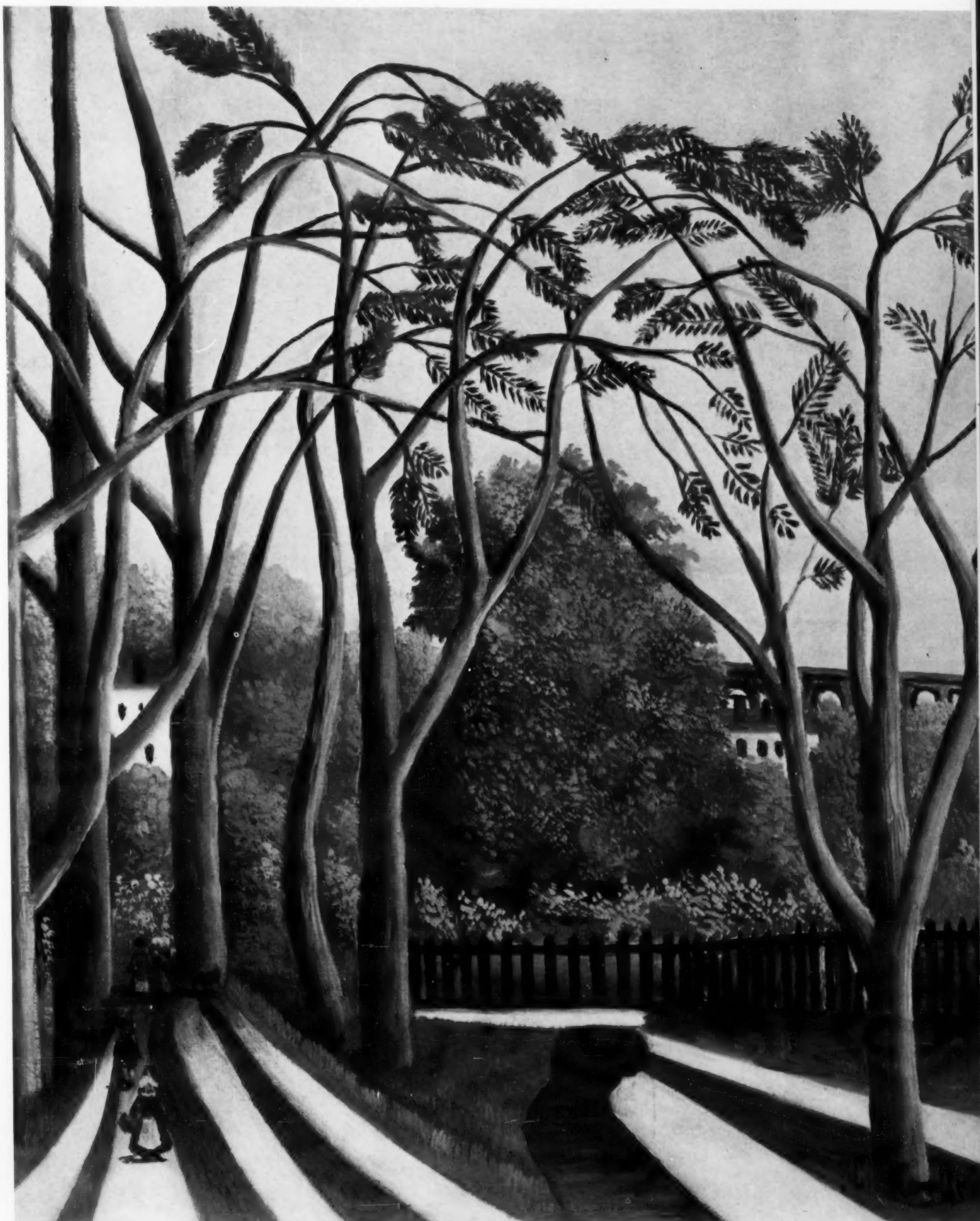


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# THE ART NEWS

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Reprinted from  
THE NEW YORK SUN  
March 11, 1939

## The Art Annual

Encouraging Activities of Collectors  
Recorded in Luxurious Issue.

In a winter that has been none too lavish in major art exhibitions the de luxe annual of the Art News, just issued, suggests, with its impressive illustrations of the treasures in the Worcester-Philadelphia exhibition of Flemish art and its scholarly comments upon them, that the rest of the country is faring much better than the metropolis.

Apparently New Yorkers will have to put their prides in their pockets and charter special trains to Philadelphia to see this exhibition—Worcester was a bit too remote except for those who could combine it with week ends of skiing—but with the startlingly generous lendings from the Musees Royaux des Beaux Arts of Brussels, which include such wonders as the "Holy Family" by Hugo van der Goes, the "Martyrdom of St. Sebastian" by Hans Memling, the "Portrait of Dr. Zelle" by Bernard van Orley, the "Virgin and Child with Forget-Me-Nots" by Rubens and a "Still Life" by Jan Breughel the Elder, it becomes an obligatory experience.

All of these are illustrated by the Art News, some of them in full color, and often supplemented with detailed enlargements showing the brush strokes and signatures and accompanied by analyses of the periods producing these masterpieces by Max J. Friedlander and Leo van Puyvelde. Surrounded as they are, in this exhibition, by the Jan van Eyck "St. Francis Receiving the Stigmata" from the John G. Johnson collection, the Petrus Christus "St. Jerome in His Cell," lent by the Detroit Institute, and important contributions from collections all over the country, the impression made by the unsuspected richness of our Flemish possessions is profound, and it is certain to lend further impetus to our collecting.

The fact that any country could flower so brilliantly as this in art is traced by Mr. Van Puyvelde, as it always is traced, to the general community—interest in art. "There were intelligent princes," he writes, "there was an instructed clergy, there was nobility. But there was also a rich bourgeoisie aspiring to the enjoyment of literature and of the plastic arts. There were also the people: the tradespeople who had learned to respect good work. We know that the 'Adoration of the Lamb' by the brothers Van Eyck was paid for by a bourgeois, the burgomaster of Ghent, and that the crowds of people who came to admire it on feast days were so numerous that a writer compared them to a swarm of bees. This is because the genius of the Van Eycks had found adequate expression of that which existed in the soul of the entire population of Flanders."

One gathers, in fact, from this luxurious annual report of the Art News that collecting in America is going on apace and that however rampant "defeatism" may be in Wall Street it is powerless to curb the purchases of the inveterate art lovers. For that matter, what better time is there in which to invest in art than in the periods when great nations appear to crumble, and what is more certain than art to outlast changes in government? The famous William Beckford was severely criticized by purists for scurrying about in Paris at the time of the revolution to purchase the pictures that are still admired in the Wallace Collection, but looking at his exploit from this safe distance in time it is difficult to condemn him. Certainly he cannot be condemned on practical grounds.

Dr. Alfred Frankfurter, the editor of the Art News, contributes a notable account of the "Master Drawings of the Renaissance" that are to be found in American collections and the grace of his style detracts in no way from the authority of his findings. Martha Davidson's study of "Great Chinese Sculpture in America" is certain to win new adherents to this cult and to thrill those already converted to it. Other writers are Frank Davis, with "Decorative Art Under the Four Georges"; James W. Lane, with an account of the Stephen C. Clarke collection, and a group of four, Sam A. Lewisohn, Henry McBride, Walt Kuhn and Dikran G. Kelekian, who discuss changes in art collecting that have come about within the recent years and all of whom enlarge upon the important role played by the famous Armory Show of years ago. Upon the whole, it will be generally agreed that this is the best annual that Art News has placed to its credit.



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# THE ART NEWS

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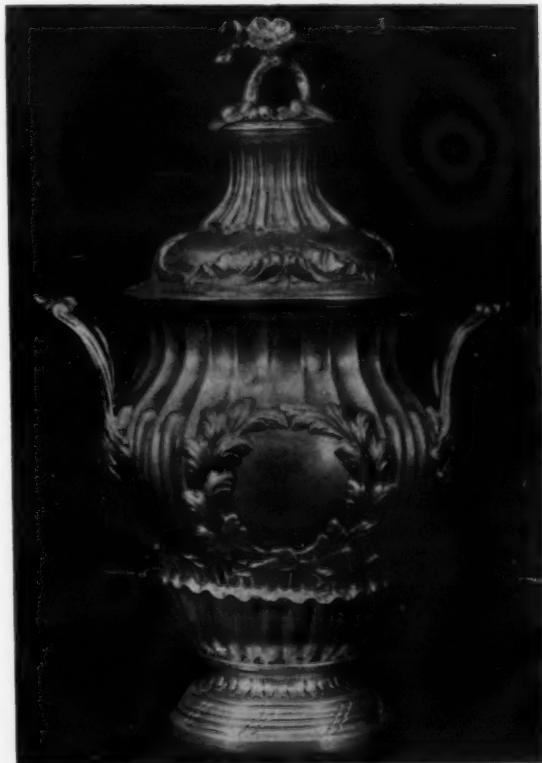
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# A NOTABLE DOCUMENTED LORENZO DI CREDI FOR KANSAS CITY: "MADONNA AND CHILD WITH ST. JOHN"

*Notable as one of the few works by Lorenzo di Credi documented by the existence of a preparatory drawing, this important panel is the first work of the Florentine High Renaissance to enter the constantly growing Kansas City collections. To be dated about 1485-90, the monumental composition is based on a Credi drawing, Female Figure Holding an Armillary Sphere in the Uffizi (of which a detail is reproduced at the left); both the design and the lyric tonality indicate the influence of Credi's master Verrocchio and his fellow-pupil Leonardo. Rich in color and especially interesting for the unusual landscape background, this is one of the best late quattrocento pictures to come to America in recent years.*



# THE ART NEWS

MARCH 18, 1939

## SOUTINE TURNS TO CLASSICISM

*His Recent and Earlier Manner Contrasted in a New Show*

BY DORIS BRIAN

SOUTINE has stated that he wishes to paint in a more "Classical" manner. Although the much-mooted, many-faceted, and probably meaningless term flouts general definition, and it is too early to judge the artist's understanding of it, a few of his most recent canvases shown in the arresting retrospective of his painting current at the Valentine Gallery reveal varied attempts to simplify his work. While he seems not yet to have decided which of the many liquid aspects—emotional, visual, and technical—of his complex art he wishes to congeal, he has experimented with many of them.

*La Porte verte* of 1937 is a reduction in terms of composition and brushwork. The usual broken color is replaced by flat areas of pure green in the gate and red in the blouse of the figure standing behind it, and is retained only for a few bricks of the wall in which the dominating tones of the picture are brilliantly echoed. In *L'Arbre* of 1938 the palette alone is limited—the gigantic tree which pervades the entire landscape making insignificant the figures below, is rendered in tiny fragments of thick, scintillating paint which catch and reflect the surrounding aura of light. But the shattered pigments are only blue, green and white. A new *La Fille aux canards*, a simple composition, achieves a sort of monumentality not usual in Soutine; the emotionalism is restrained and the energy becomes potential rather than kinetic. The dozing figure of the girl, placed against a flatly handled green field which climbs rather than recedes, is so built up in terms of sensitively varied painting that, as in the work of Daumier, the force of the artist completely asserts itself without ever eclipsing the subject matter.

The earlier works in this distinguished show include characteristic still-lives, landscapes, and an assemblage of variously conceived portraits. All are constructed with deeply felt color into linearly diversified patterns in a personal idiom which is always intensely plastic. Two versions of *Fleurs sur une chaise*, 1921, show contrasting attempts to concretize Soutine's aesthetic reveries: the one is dominated by the sinuous curves of a chair become anthropomorphic; the other, much more objective, is restrained in mood by the vertical bars which form its background. Two gladiolus



EXHIBITED AT THE VALENTINE GALLERY

SOUTINE'S "PAYSAGE" OF 1924 IN HIS EARLIER, LESS TURBULENT STYLE



EXHIBITED AT THE VALENTINE GALLERY

"LA FILLE AU CANARDS" BY CHAIM SOUTINE

pieces, one made in 1921 and the other in 1928, form an interesting pair since the earlier is entirely rendered in a single hue of red-brown while in the other textural and tonal variety is attained by the use, as background, of a contrasting shade of the same color. *Boeuf écorché* and *Les Faisans* exemplify numerous studies of butcher shop products.

A relatively calm *Paysage* of 1924, with its white scheme, its charmingly quiet pattern and its unusual perspective depth, stands out against the contrapuntal landscape of Cannes made four years later. This region which to others suggests long green vistas relieved by solid cubes of white buildings and leading to a motionless blue sea, has always excited Soutine. Here we are given an accelerated impression in acid yellow and blue, of frenzied cypresses pointing their twisted foliage at a berserk hill composed entirely of tottering structures rendered in violently contrasting colors.



LENT BY THE WALKER GALLERIES TO THE SPRINGFIELD MUSEUM OF FINE ARTS

THE NOSTALGIC QUALITY OF MODERN NEO-ROMANTICISM SEEN IN RICHARD BLOW'S MEDITERRANEAN SCENE, "THE SMALL PORT"

## PICKING CLASSICS *for the* FUTURE

### *Springfield's "Future Forefathers of American Painting"*

BY JOHN LEE CLARKE, JR.

WITHIN the field of loan exhibitions of contemporary American Art there are several categories: exhibitions by local and regional organizations, invitation shows, group exhibitions specially organized to travel from place to place, and prescribed annuals and biennials. The young artist wants to have people see his work; in the case of the well known painter, it is the public who wishes to see what the artist is doing. Seldom are these exhibitions given for other reasons.

The Springfield Museum of Fine Arts calls its current exhibition "Future Forefathers of American Painting." This apparently paradoxical title is elaborated in the introduction to the catalogue: "To say that each one of these fifty painters will become a source of inspiration to future artists would be as foolish as to say that within this group is included every forefather who will spring from this generation." Because of the drain on the artists' supply of pictures for so many other loan exhibitions there are certain men who could not be represented unless the work came from public or private collections. This the Museum did not wish to do, since one



LENT BY THE DOWNTOWN GALLERY TO THE SPRINGFIELD MUSEUM OF FINE ARTS

"THINGS ON AN IRON CHAIR" 1936, BY YASUO KUNIYOSHI

purpose of the show was to have all of these works available for purchase—a few definitely to be added to the permanent collection of the Museum itself.

One has only to look at the work of contemporary American painters to see the tremendously varied approach that there is in subject matter and interpretation and the great number of techniques employed. It is true that every age of painting copies certain earlier traditions, enriches other previous styles and experiments in new fields. But contemporary America seems particularly diverse in her art. The exhibition has been carefully selected to point this out and it does so with artists who are representative of a particular style or approach. The number is arbitrary and only defined by the work that was available by those artists of the Museum's selection.

Our contemporary artists draw upon many European traditions, from Flemish to modern Spanish. Paul Sample with his *Storm over Lake Willoughby* has surely drawn some inspiration from Breughel; Corbino's *Potato Pickers* has as much derivation from Rubens and the great tradition of Romantic painting. The work of Robert

(Continued on page 16)



# New Exhibitions of the Week

## KATHERINE SCHMIDT, A KEEN RECORDER OF FACTS & PERSONALITIES

KATHERINE SCHMIDT'S keen eye for the essentials of still-life misses no detail of light, modeling or color in carrying out her clear idea of a subject. In the exhibition of her recent work at the Downtown Gallery she is still intrigued by the realities of crisp string beans, the silvery white and perfect shape of onions, and she paints them with force and exuberance. The marvelous golden yellow pear is a most convincing piece of fruit, but no less real is the crumpled green oil paper and the paper bag which surround it. One feels its crackle and touches its familiar surface which she has recreated with such pleasure in their qualities.

Still-life elements enter into nearly every canvas, but Miss Schmidt's interest has broadened in these new productions to include men at work, who talk to each other or join their activities in grounding an airship or cleaning up with broom and pail. Only one canvas reminds one of her Kenneth Hayes Miller background, its figure apparently frozen in a murky atmosphere. Most of her people are engaged in vigorous conversation, and she paints them objectively, but with sympathy. Great interest is shown in the wrinkles of a shirt or sweater, particularly in the canvas called *Mr. Broe Waits His Turn*, the material of the dress being rendered with painstaking truth. Her sense of the reality of detail does not, however, dominate these well-knit paintings to the exclusion of other interests, but it is the blue-grey of a pail, the bright tin of old cans which one remembers. She excels in rendering their tactile and visual attributes with conviction and warmth. J. L.



EXHIBITED AT THE DOWNTOWN GALLERY

KATHERINE SCHMIDT'S ANALYTICAL STUDY, "MR. BROE WAITS HIS TURN"

## SCULPTURE OF UNUSUALLY HIGH QUALITY BY RICHMOND BARTHE

SKILL and sensitivity in interpreting, with amazing facility, the exact rhythms of dancing figures—not only members of his own race in Harlem or in the Congo, but Hindus and Europeans as well—in small statues which meet Cellini's requirement that a sculpture should appear to advantage from many points of view, is but one aspect of the talent displayed by Richmond Barthé, who is now exhibiting at the Arden Gallery.

His most recent and most ambitious work, *The Mother*, shows a woman mourning over the body of her dead son on whose neck is the imprint of the rope by which he was murdered. A protest against lynching, and a vigorous one, the racial and propagandistic elements are, nevertheless, kept in balance with a more universal conception of the pietà, and the deeply moving expression on the face of the woman is convincing without being exaggerated. Compositionally it is a right-angled triangle rather than the usual pyramid, and not entirely satisfactory despite the excellence of its parts. This problem, however, has always been a sculptural bugbear and can perhaps only be solved by the use of a limiting architectural setting.

Barthé's ability to render likenesses in portraits which are much more than the traditional "heads" which glut the galleries, is repeatedly attested, for example in the busts of *Maurice Evans as "Richard II," John Gielgud as "Hamlet,"* and a marble—his first attempt in this medium—of Jimmy Daniels. In addition, many of the small dancing figures, fine and complete statements even if the faces had been indicated only in the most casual way, are well realized portraits. But despite the serious care and the exactness of some of the detail, the basic sculptural problems are never lost sight of and the work gives no impression of being over-finished.

The artist's understanding of his métier is further manifested by the patina which he has given to many of the pieces: he is absolutely successful in making plaster look like bronze, and, in one case at least, his colored cast has infinitely more life and warmth than the metal of the head next to which it was placed. D. B.

## PAINTINGS BY DORIANI

IRRESISTIBLY gay are the paintings by William Doriani who is holding his first one man show indoors at the Hariman Gallery. Last year he was to be seen among the painters who exhibited in the spring in the purlieu of Washington Square. Ten years ago he was to be heard singing opera in Moscow and other capitals of Europe. A trained musician, he is a self-taught painter, but one feels that he must have scattered sunshine in terms of whatever art he elected, so infectious is his blithe exuberance.

Fresh and unorthodox are the little figures which are an intrinsic part of his scenes. Spectacles he loves, the racetrack, the dancing class, the theater, and here he sees a world not only of performers, but, as in *Trouble Brewing*, the overtones of their collective existence. Doriani's is a broad world, and the naïveté of his painting of figures is contradicted by the great variation of the expression of their faces. A mass of spectators to him is a collection of individuals, and if he represents them in crowds he does not dismiss them as unimportant dots on the landscape but endows each with a personality of his own. His color is gay, but has depth and character which is far from naïve. Whatever art he embraces next, spectators of this exhibition will want to experience with him. J. L.

NOTATIONS ON THE AMERICAN SCENE BY THIRTY NATIVE PAINTERS

## NOTATIONS ON THE AMERICAN SCENE BY THIRTY NATIVE PAINTERS

A CROSS section of American landscape, studio, and city scenes is found in a group showing at the Montross Gallery. Walton Blodgett exhibits comments on the lesser café society in wet watercolors, Nic Mayne paints nudes in an Ingress-like Neo-Classicism, Louis Ward renders a sepia *Boot Black* who looks like a Bacchus, and Kallis contributes well painted landscapes which are definitely more than run of the mill. Also worthy of attention are an excellent landscape by Helen M. Cranor and a still-life by Nan Greacen. D. B.

### TRIO OF PHILADELPHIA IMPRESSIONISTS: BORIE, McCARTER, TYSON

THE Impressionist movement, as it crystallized at Broad and Cherry Streets, can be seen in the work of three representative Philadelphia artists currently shown at the Sullivan Gallery. Of the three, Henry McCarter, an instructor at the Pennsylvania Academy of Fine Arts, has made the most original contribution, and, because of his formulae for the painting of light, can be considered a Post-Impressionist in his own right. His receipt, however, which involves color "vibrations" achieved both by the use of complementary tones as outlines, and by a combination of flat and broken areas, is not quite successful in his own work. The result is a decorative, tapestry-like effect which, however charming it may be, usually does not create the desired illusion of sunlight. His theories are illustrated in *Dalliance . . . Sunrise* and in *Before Sunset Looking East* where large surfaces of straight vermilion render foliage, roofs and more



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JEAN DUVET: "DUVET STUDYING THE APOCALYPSE," ENGRAVING

than vivid barns. The lyrical qualities of his "vibrations" can be noted in the sun-greens, blues, purples and greys of *Old Eagle Forge*, and some of the still-lives, such as *From a Farm Garden* are delightful in their lushness.

Carroll Tyson, who has made a careful study of the work of the French Impressionists in his own collection and elsewhere, has been strongly influenced both by them and by the landscapes of his fellow citizen, Eakins. A slightly agitated movement in the mellow green sky and the golden fields of the beautifully painted *Maine* has some of the quality of a Van Gogh, *Seascape* is directly out of Monet, *St. Cloud* is not only French in geography but in the manner of its painting, and nothing could be more typically Philadelphian than *A Midsummer Day*. His familiar bird studies are amply illustrated.

The late Adolphe Borie is represented for the most part by sound still-lives of flowers, usually thickly brushed or rendered with a palette-knife in rich colors against dark backgrounds. They are in a strongly original idiom, but in other canvases he, like Tyson, has paid heavy tribute to the French: *The Bathers* is obviously a Renoir; *Trenton*, in high-keyed, broken color, a Signac. D. B.

### ANNUAL OF XV & XVI CENTURY PRINTS: A DISTINGUISHED GATHERING

THE galaxy of fifteenth and sixteenth century prints which adorns the walls at Knoedler's shines with the characteristically strong light which, while brilliant, is never uncomfortably dazzling. Rarely conceived in broad terms, each work must be examined in detail and perused at leisure, and each masterpiece invites constant reinspection. Somewhat larger than in former years, this annual exhibition contains so many familiar items that to visit it is to have a heartening meeting with old friends, and although one misses such uninvited guests as Dürer's engravings on metal, the assemblage is widely representative and almost uniformly high in quality.

It is always a treat to be able to see the prints of Mantegna, and the superbly conceived, magnificently designed *Battle of Sea Gods* is among the finest of this great master's products in any medium. Both portions are shown here together with two other examples of the scant seven engravings that can be positively attributed to him. Outstanding among the Italian works are also small, illustrative compositions by Benedetto Montagna, and a luminous *Christ and the Woman of Samaria* by Giulio Campagnola.

The graver's art in the Netherlands is well represented not only by the lesser masters, but by two woodcuts and almost forty richly detailed, fine lined, silver surfaced engravings by Lucas van Leyden, that great artist of the North in whose broad vistas and gracefully tall figures the influence of Italian painting is so delightfully displayed.

Over a third of the three hundred and forty-odd items are, of course, German. Schongauer's sweet Gothicism, compositional ability, and interpretive skill in a score of items, and Meckenem, Lautensack and the "Little Masters" of Germany and the Netherlands are well shown. The Dürer woodcuts, ranging from the early *The Men's Bath*, to the late *The Holy Family*, and including the breath-taking *Trinity* of 1511, *Saint Jerome in His Study* of the same year, and the *Portrait of Maximilian I* of 1519, are naturally all magnificent. Among the interesting Cranachs is the chiaroscuro *Saint Christopher* of 1506 hung next to a black and white from its key block. The spectator also is given an ample view of Holbein's *Dance of Death* series, little gems which remain, not only for their technical perfection, but for compositional variety and general conception, among the greatest of all engravings.

The contribution of France in blacks and whites was small at this period, but she produced a few first rate men, and it is always rewarding to look at the turbulently enigmatic Jean Duvet, the gently brooding Jean Gourmont, and the neglected poet in line, Jacques Bellange, one of whose works can also be seen. D. B.

### EXPERIMENTS IN OIL AND SCULPTURE BY EUGENIE MARRON

WORKING in both painting and sculpture, Eugenie Marron seeks a satisfactory artistic expression for her fruitful energy, and her display at the Morgan Gallery shows that she has the equipment. Some of her oils are certainly more successful than others, but in all of them she has searchingly experimented with color in an attempt to capture the never static quality of light reflections. One of her best pictures is *Steam Room*, architecturally composed of strongly painted nudes bathed in evanescent vapor. Half of Mrs. Marron's time is spent aboard a fishing vessel in the neighborhood of the West Indies, and *Bahama Court Room*, a study in off-whites and black relieved by a strong red note, bears witness to the fact that her plastic speculation is never on vacation.

The five pieces of sculpture differ radically from each other in style, but they all attest to a statement in this medium which combines a rich variety of forms with literary implications. *Bimini Boy* is sinuously undulating, *Motherhood*, fecund in its rotundity, and *The Hypocrite* expressive in its deceptive attenuation. D. B.

### VLAMINCK AND OTHER PARIS PAINTERS: A SHOW OF CONTRASTS

IT IS to be hoped that some day we will have the opportunity of seeing in New York the interesting panorama of the development of the art of Vlaminck that was revealed in the Paris *Indépendants* show in 1937. Nine of his paintings currently exhibited



at the French Art Galleries, however, give his evolution from 1910. In the early *Route du Bois* there is already the typical melancholy and the palette-knife application of thick paint prophesying the most recent fruition, a marvelously expressive landscape wherein the brooding has become hysterical, and the knife spreads paint straight from the tube in large, smooth areas. Other canvases show the Vlaminck wind-swept skies and the masterly blending of black, white and blue.

An effective before and after contrast appears in two paintings by Signac. He employs Impressionistic broken color in the electrical depiction of a light ground below a monotone darker sky in *Normandy Coast*, dated 1880, while *Windmills* of 1903 exemplifies his developed pointillism. One could wish that he had never expounded the latter technique—his accomplishment was inferior to Seurat's, and his divisions are too large for the desired fusion by the eye.

This interesting show also includes a lively, dark-toned Dufy, three fairly new Utrillos, some typical small Derain canvases, a Matisse flower study, and a provocative, archaeological *Scène du Cirque romain* by Chirico in the blues, whites and oranges used by the Romans themselves. D. B.

## FINE GRAPHIC WORK BY BALDRIDGE

OUTSTANDING in Cyrus Leroy Baldrige's characterization of racial types is his ability to seize the particular quality of the individual. Among his drypoints on view at the Mayer Gallery examples of Chinese and Korean types predominate, boldly drawn with the sure line which accents essentials of the figure and lavishes its power to describe in the fine and subtle modeling of the faces. *Chinese Hawker* is a case in point. Erect, cleanly outlined, one could doubtless find his counterpart on any street of the Chinese capital. But this one special subject is himself, and Baldrige has caught the personal equation which sets him apart, and makes him memorable as an individual. Effective, too, both in its psychological values and in the rich, deep textures which he has obtained, is his drawing of *The Emperor of Abyssinia*, the first interpretation of the tragic dignity of Haile Selassie which a Western artist brought out of Ethiopia.

Several prints on silk indicate that this artist is experimenting with different techniques, and the warm gold color of these is particularly appropriate to the delicacy of Oriental landscape. In this direct, decisive style lies the ability both to project an idea, and to create forms which have life and strength. J. L.

## HIGHLY PROMISING CANVASES BY VANKA, A SUCCESSFUL MURAL PAINTER

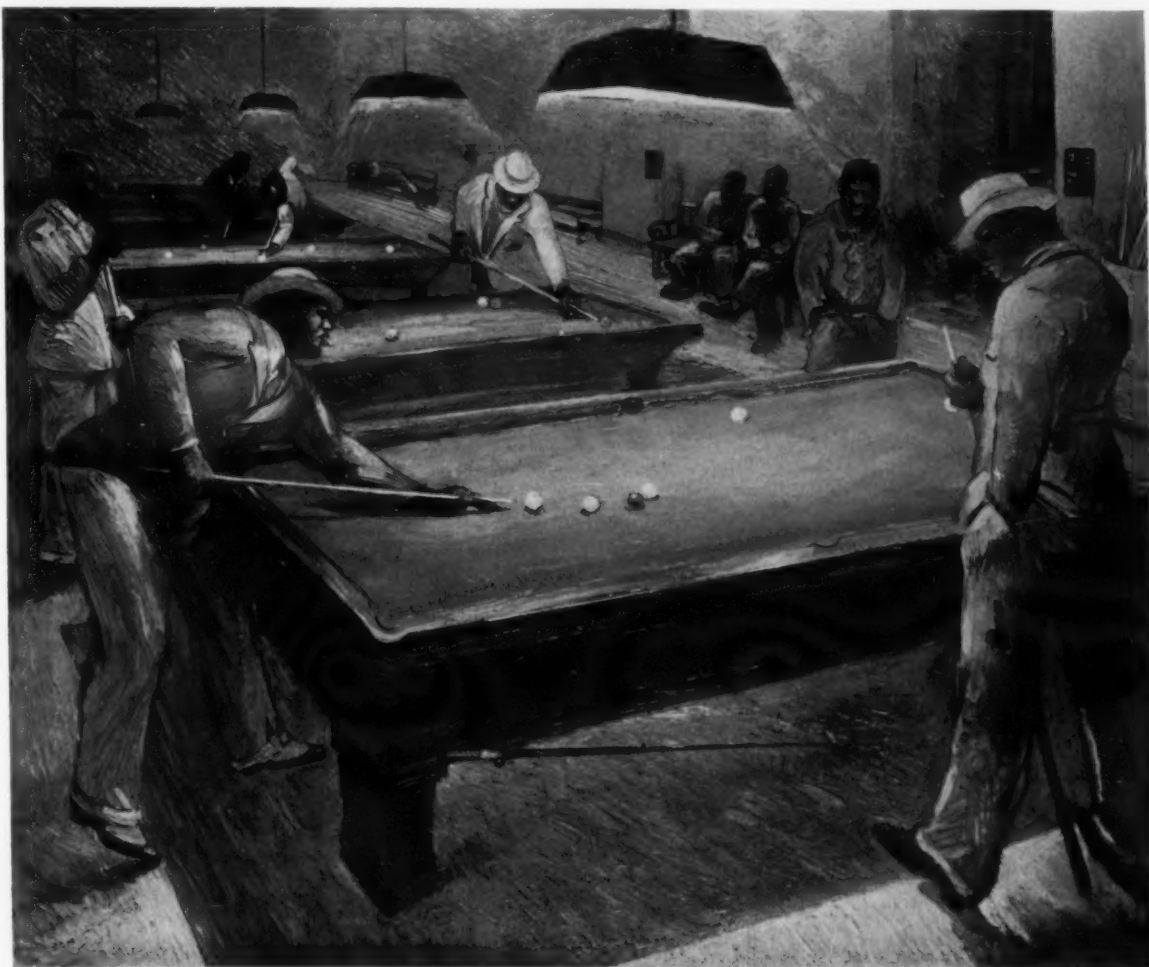
INTERPRETED with gusto by his friend and fellow countryman Louis Adamic, Maxo Vanka is known as a person to the thousands of readers of *My America* and *Cradle of Life*. He is known, too, as a painter to the tiny parish of St. Nicholas Church in Millvale, Pennsylvania, where his extraordinarily vigorous and dramatic murals adorn the walls. At the Newhouse Galleries Vanka is holding his second show in New York, where photographs of the murals, a real departure in liturgical art, are on view with a group of his paintings and sepia drawings.

His steel workers, labor agitator, his longshoremen and W.P.A. workers are described by a line which is easy and sure, and they are seen from a point of view which is at once poetic and objective. If there is a social message one reaches it only after the initial impact of pleasure in the artist's clarity and vigor in translating into line

and color what he has experienced. *Deserted Station*, is a case in point. The finely realized conception of the derelict figures arrests one first because of its fidelity to truth and only second because of its implications of the lower depths. The green baize of the table and the glistening colored balls of *Pool Room* have dash and magnetism, the players themselves are boldly and simply drawn in a perfectly mastered idiom. Vanka will undoubtedly enlarge the number of his friends through the current exhibition, for it reveals a painter of abundant talent and emotional power. J. L.

## ROUNABOUT THE GALLERIES: NINE NEW EXHIBITIONS

PROBABLY a new term will be devised for the classification of the work of Frede Vidar now shown at the Julien Levy Gallery, but as a starter one might try "Post-Surrealist-pseudo-Flemish-neo-Romanticism." Of course this doesn't cover it, but primarily Vidar is an artist's Surrealist, and for two reasons: in the first place, he



EXHIBITED AT THE NEWHOUSE GALLERIES

"POOL ROOM" PAINTED WITH CLARITY AND VIGOR BY THE CROATIAN ARTIST, MAXO VANKA

can paint, and paint well, having learned to express himself competently in terms of color and composition alone; secondly, having mastered his craft, he turns the pages of art history for his symbolism. His show is an iconographer's dream with architectural bits from Greece, early Christian Genesis scenes, Fra Angelico angels, Titian-out-of-Hellas ladies, and sixteenth century Last Judgments, all thrown together to form modern allegories in American settings. And they are not bad pictures.

*Green* and *Winter* are unadulterated landscapes, verdant and silver respectively; *Victory* is an effective anti-war cry showing New York in blazing ruins while a handful of tiny, drab soldiers marches dejectedly through the Washington Square arch; *Spring* reveals Hitler, his fellow axis-member, and other personages on the flower spattered, cannon crowded lawn of the crumbling Parthenon. *Marriage of Pan (Fugue)*, replete with all sorts of allusions, must be left to the conjectural delectation of the individual spectator.

AMERICAN prints which have been shown in the Venice International Exhibition are now at the Vanderbilt Grand Central Galleries. Twenty printmakers contribute to the group, and in their various styles they reflect the general trends of the more conservative  
(Continued on page 16)

# TWO IMPORTANT LONDON SALES

## *The Lincoln Pictures and Ridpath Antiques at Auction*

AN OCCASION of premier interest even in an auction season which has witnessed, on both sides of the Atlantic, the dispersal of the Hearst Collection is the third successive sale of the property of the Earl of Lincoln which is to be held at Christie's on March 31 and comprises most of the famous portraits which once hung in Clumber House. The large sums that were brought in June and October, 1937 both for the pictures and the furniture focusses particular attention on this sale which comes as the climax of a week which will have witnessed the dispersal at these same galleries of the fine collection of furniture, decorations and objects of vertu, property of Mrs. Guy Ridpath.

A large collection of historical portraits include those of many royal personages as well as members of the Lincoln family. Notable among the latter is the charming Arthur Devis conversation piece showing the 9th Earl seated with his family on the terrace of Old Clumber House, a work which compares favorably with the *Children in the Park* of Tattershall Castle sold in Part I of the collection. Other great English names include that of Hogarth, with his double portraits of a lady and a gentleman, Sir Thomas Lawrence, with a male portrait of unusually sharp characterization, Reynolds' Marquis of Granby, Hoppner's William Pitt and Lely's Duke and Duchess of York and *Portrait of Prince Rupert, H. G.*

There is an important representation of Netherlands painters with a profusely catalogued, Rembrandtesque *Portrait of an Orator* by Ferdinand Bol, actually representing the artist as a young man, which, together with Lucas Cranach's historically important *Portrait of Martin Luther* and *Portrait of Philip Melancthon*, was included in the famous Nottingham Castle exhibition of 1879. Two further outstanding works which were likewise last seen on this occasion are Lucas van Ley-



RIDPATH SALE: CHRISTIE'S, LONDON  
PAIR OF "FAMILLE VERTE" PARROTS AND A CYLINDRICAL TEAPOT, K'ANG-HSI

den's *Portrait of the Emperor Maximilian I* and a *Portrait of a Divine* holding a jeweled stick and rosary against a beautifully rendered landscape background by Cornelisz van Oostsanen.

The five Rubens in the sale include a charming pair entitled *Smelling and Tasting*, a brilliant battle scene, executed with all the *bravura* at the artist's command, and a bust of Hélène Fourment attired in a white fichu and headdress. An important Van Dyck religious theme is his *Entombment* illustrated by Gustav Gluck in the *Klassiker der Kunst* series.

Among the landscapes in the sale should be noted an evening view in a woodland glade of rare poetry by Aert van der Neer catalogued by Hofstede de Groot, a pastoral pair by Zucarelli showing peasants and cattle and two companion pieces by Poussin. Three Venetian views by Canaletto include a large, animated vista of the church of the Salute with numerous gondolas and figures. A pair of beautifully painted decorative flower pieces are signed by Jan van Os and, together with Carle Vernet's delightful *Bay Scene*, are further attractive items in the sale.

The rare taste and judgment which have gone into the formation of the Ridpath Collection are at once evidenced in the quality of the pieces which are to go under the hammer on March 29. The furniture, which covers the choice periods from the late seventeenth to the early nineteenth century, offers among others a fine William and Mary mulberrywood bureau-cabinet of harmonious design inlaid with rosewood bands, numerous Queen Anne pieces including two needlepoint-covered wing armchairs and a tall cabinet surmounted by Corinthian columns and a moulded scroll cresting.

Silver includes a handsome globular tea kettle by David Williams, 1735, several plain George I pieces by famous makers, a very fine pair of Queen Anne candlesticks and a rare collection of

(Continued on page 16)



RIDPATH SALE: CHRISTIE'S, LONDON  
CHIPPENDALE MAHOGANY BUREAU-CABINET, ORMOLU MOUNTS





EARL OF LINCOLN SALE: CHRISTIE'S, LONDON

CANALETTO'S BRILLIANT DESCRIPTION OF HIS NATIVE CITY: "THE CHURCH OF THE SANTA MARIA DELLA SALUTE, VENICE"  
 "PORTRAITS OF THE 9TH EARL OF LINCOLN WITH HIS WIFE AND THEIR SON GEORGE" AT CLUMBER HOUSE BY ARTHUR DEVIS



# ART THROUGHOUT AMERICA

## SAN FRANCISCO: WATERCOLORISTS HOLD A THIRD ANNUAL AT THE MUSEUM

THE popularity of watercolor in California and a resultant high technical standard in this medium that is to be found among the artists of the West Coast is nowhere better seen than at the San Francisco Museum of Art which, for the third consecutive time, is holding its annual watercolor show. Out of nearly seven hundred entries the jury eventually narrowed down its choice to seventy-five examples, a reduction necessitated more by the limited size of the gallery than by absence of quality among works submitted. This group, however, reflects a catholic taste and embraces numerous types of technique and approach which make for lively contrasts. An expanding list of newcomers, seven of whom are from outside the state, give some indication of the interest aroused by this comparatively new event as well as being a convincing proof of the exhibition's potential power to grow.

A general glance at the show gives the impression of extensive experimentation in new technical methods with a leaning toward gouache-like effects at the expense of the transparency usually associated with the medium. The black and white school is also well represented by several forceful papers in monotone. To John Haley for his spirited *Roman Forum* executed in a brief, cursory style not unlike that of Raoul Dufy, went the Anne Bremer Memorial Purchase Prize. Allela Cornell's entertaining *Studio* won for her the San Francisco Art Association Purchase Prize, while the Artists' Fund Prize was carried off by Leah Rinne Hamilton for a brilliantly executed, expressionistic *Winter Flood*. One of the most arresting works in the show is Karl Baumann's *Along the Railroad Tracks* awarded Honorable Mention, a distinction likewise conferred on Karl Kasten and Wolfgang Carlberg. Other papers which leave a strongly personal impression are Helen Franck's *Midnight*, Earl Loran's *On Leaving Mendocino*, *Stowe Lake* by Kurman and William Hesthal's *Winter Sun*.

## TOLEDO: OIL & WATERCOLOR ADDITIONS TO THE MODERN AMERICAN ROOM

THREE watercolors and an oil painting, the former selected from the invitation watercolor exhibit held at the museum last Fall, have just been added to the permanent collections of the Toledo Museum of Art. The first of these works, Hardie Gramatky's *Afternoon in the Park*, is executed in the free, animated style which has brought this artist such popular acclaim. Dark green and light grey describe the gay, nonchalant figures that saunter up and down and the sweeping forms of windblown trees. Next to this the theme of Julius Delbos' *Rockport, Mass.*, with its old New England houses under their majestic elms, seems sedate—a well considered work which derives interest from the variety of its perspective and the thrust and counterthrust of the roof line. Last of the watercolors is *Still-life with Peaches* by Nicolai Cikovsky reminiscent of Cézanne but with the limpid clarity of a Dufy. The Museum's new oil is a

delightful study of plant forms by Zoltan Sepeshy entitled *Sand Dunes*. This work is confined to subtle tones of grey which poetically convey the country of wispy grass and straggling evergreens so familiar to residents of the Lake Michigan district.

## BROOKLYN: ACQUISITIONS FROM ANCIENT EGYPT TO CONTEMPORARY AMERICA

THE exhibit of recent accessions on view at the Brooklyn Museum makes a colorful and effective showing for the variety and quality of the items exhibited comprising oil and watercolor paintings, sculpture, prints, drawings, costumes, and a collection of Coptic and Arabic textiles from Egypt with a wealth of pictorial designs in tapestry weaving.

Of first importance are Kuniyoshi's *Alabaster Vase and Fruit* and Sterne's *Garden Flowers*, both the gift of Sam A. Lewisohn; Lucas Van Leyden's woodcut of *The Daughter of Herodias with the Head of John the Baptist*; a group of watercolors by Paul Gill, the bequest of the artist; and a group of watercolors by Paul Sample and Bernadine Custer, the gift of the Friends of Southern Vermont Artists.

Significant purchases by the Department of Prints and Drawings are works by Toulouse-Lautrec, Picasso, Bracquemond, Philip Otto Runge, Edvard Munch, Charles Meryon, Carl Ruggles and unknown Italian miniaturists of the fourteenth century.

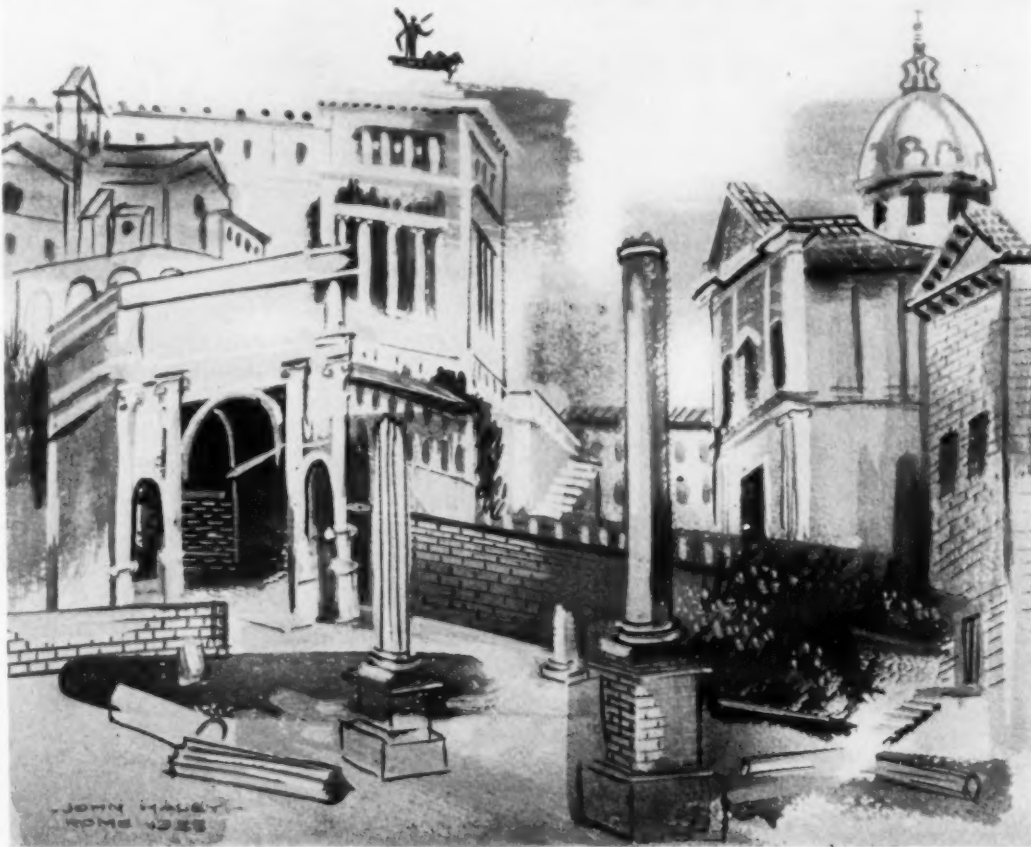
The collection of sculpture gains a *Dancing Figure* by Elie Nadelman, the gift of Sam A. Lewisohn, José de Creeft's great *Semitic Head*, and a Japanese bronze Buddhist statue of the Kamakura period.

Accessions to the Department of Ancient Art, Egyptian Section, above all, repay close examination and offer material for sustained study and comparison. These include ceremonial figures, two steles of remarkable documentary interest and Egyptian textiles of the Greco-Roman, Coptic and Arabic periods ranging in date from the fourth to the eighteenth century.

## NEW YORK: ETRUSCAN CHARIOT & A NEW ROUSSEAU AT THE METROPOLITAN

A COLLECTION of bronze and iron fittings worked variously into decorative motifs and into human and animal figures, acquired by the Metropolitan Museum a few years ago, have lately been cleaned and placed on view in the Room of Recent Accessions where their beauty of design and fineness of execution make a notable display. The pieces are in the form of plaques, rings and finials and, as they are all believed to have been excavated in a tomb in central Italy, they have been tentatively identified as the fittings of an Etruscan chariot—a fact borne out both by the fragments of wood adhering to some and to the nature of the forms into which they have been cast.

One of the finest of these pieces is a plaque bearing a relief of a seated youth with a cloak thrown over his shoulder playing the lyre



EXHIBITED AT THE THIRD ANNUAL WATERCOLOR EXHIBITION, SAN FRANCISCO MUSEUM OF ART  
"ROMAN FORUM" BY JOHN HALEY, AWARDED THE ANNE BREMER PURCHASE PRIZE





EXHIBITED AT THE METROPOLITAN MUSEUM  
BRACE FROM ETRUSCAN CHARIOT  
WITH SERPENT AND PALM MOTIFS

which compares favorably with the best Etruscan work of about 500 B.C. Medusa and satyr masks, a magnificently simplified finial in the form of the head of a kid and a small hook bearing a bird's head alternate with decorative motifs of remarkable balance and harmony. Some of the latter are believed to be braces ten of which are S-shaped while one is formed out of the bodies of two opposed serpents and another shows a design of

scrolls exemplifying the Etruscan's gift for decorative design.

The first canvas by Henri Rousseau to enter the Museum's modern painting collections, a charmingly vernal work entitled *Spring in the Valley of the Bièvre* recently presented by Mr. Marshall Field, is also on view in the Recent Accessions Room.

### CHICAGO: A RARE TYPE CHINESE BRONZE OF THE XV CENTURY B. C.

A GREAT early Chinese bronze in the form of a *lei*, or covered vessel of the Shang Dynasty, has just been added to the Art Institute's Lucy Maud Buckingham Collection. This piece has many unique characteristics, resembling only the example in the Nedzu Collection in Tokio which was lent to the Burlington House exhibition in London in 1935. The two bronzes, however, are sufficiently similar to lend weight to the theory that they came out of a common studio and that they date from the fifteenth century B.C.

Though in itself the word *lei* signifies water vessel, the character with which it is written means grain. Thus it is likely that such a jar was used for storing dry foods—a fact further borne out by the absence of any spout for pouring liquids. *T'ao-t'ieh* masks decorate the lid and the knob of the jar directly below which are pairs of confronted birds. The central band around the body of the piece shows winged creatures of the dragon type executed in a very unusual technique which also appears on the spear-shaped divisions that extend toward the base. The entire surface of these raised decorations is covered with a very finely engraved thunder pattern which gives richness to what is otherwise a comparatively simple piece. The fact that the latter was not incised but actually cast into the thin walls of the vessel is but another proof of the supremacy of early Chinese bronze worker.

### RICHMOND: WINNER OF JACKSON MEMORIAL

CURRENTLY on view at the Virginia Museum of Fine Arts are the eighty models submitted by sculptors from every state in the Union competing for the Stonewall Jackson Monument commission which has just been awarded after deliberation of the jury to the New York sculptor Joseph P. Pollia. This young Italian-American's sketch model is an equestrian statue representing Jackson rigid in the saddle, his military cape whipped by the wind. Though not actually based on Jackson's famous mount Old Sorrel, the horse is a fine piece of sculptural rendering entirely in harmony with the solid figure of the rider. Colorful ceremonies marked the unveiling of the winning model which is to be erected on the site of the battlefield of Manassas at a cost of twenty-two and a half thousand dollars allocated by the State of Virginia. The sketch models will remain on view at the Museum until April 16.



RECENTLY ACQUIRED BY THE ART INSTITUTE OF CHICAGO  
A SHANG DYNASTY BRONZE "LEI," OR VESSEL

### MIDDLETOWN: PHOTOGRAPHS

AN EXHIBITION of photographic murals of "Nineteenth Century Architecture" is the current attraction in the Davison Art rooms at Wesleyan University. The murals represent types of public buildings and private residences found in Springfield, Mass., and throughout America between 1800 and 1900.

Springfield, like most American cities, owes the great bulk of its architecture to the nineteenth century. The earliest extant buildings, inaccurately described as "Colonial," belong to the first decades of the century. To the outside world the city is chiefly distinguished by the group of buildings designed by the great architect Richardson in the 'sixties and 'seventies.

The style of the first quarter of the century was not markedly different from that of the eighteenth century. The detail was smaller and more correct. In the second quarter the colonial tradition disappeared. The severe Greek revival followed and gave way gradually about the turn of the century to the freer and more imaginative Italian villa, Tudor cottage and Swiss chalet. The Hampden County Courthouse is considered Richardson's earliest masterpiece, retaining only in its detail the corruption of the Victorian Gothic.

In the present exhibition there are representative examples of the various types and manners of architecture which flourished not merely in Springfield but throughout America. The selected buildings are by no means masterpieces, but in most cases, they are as fine and characteristic as could be found anywhere.

### DALLAS: ANNIVERSARY CELEBRATION OF A LOCAL YEARLY EVENT

AS A FITTING celebration of the first decade of its existence the Tenth Annual Dallas Exhibition which recently opened at the Museum of Fine Arts offers this year an unusually large and important selection of painting, graphic arts, sculpture and photographs by artists of the city. An important factor contributing toward the quality of the display, which was notably higher than in any other local event of the region, was the substantial augmentation of the Kiest Fund Prize which was lately raised to five hundred dollars and for which any exhibit in the show was eligible. The 1939 winner of this award was Amelia Urbach, whose dark-toned study of a woman against a desolate prairie landscape, entitled *The Letter*, is an unusually powerful work, compelling in its suggestion and atmosphere. The painting section in general proved to be the high point of the show, prizes likewise going to Jerry Bywaters, Otis Dozier, William Lester and Charles T. Bowling for promising contributions.

### PALM BEACH: MURALS & SCULPTURE

WITH two distinguished shows, one of murals by well known Americans and the other of sculpture, the Society of the Four Arts makes a new departure in the series of exhibitions which have been held during the past Florida season. The murals, some of which have been lent from the private houses for which they were commissioned, show a considerable variety in the use of figures and tropical scenery suitable to a southern climate.



EXHIBITED AT THE METROPOLITAN MUSEUM  
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## Picking Classics for the Future

(Continued from page 8)

Philipp *In the Park* shows a closeness to that of Renoir and certainly Castellon's *The Mortification of Isabel* could spring only from the work of Salvador Dali. In no case are these pictures copies of subject matter or technique since they contain the distinctive interpretation of the painter himself. Less easily traced but equally dependent upon the past is *Vermont Classic* by Lucioni and *Figures on the Beach* by Frederic Taubes. In the work of these two men, as well as in that of Brackman, Kroll and Speicher, one recognizes the continuance of traditions that again are transposed into modern terms by the personal idiom. Despite the continual insistence by many on native art, there seems to be no artist who stems from the folk painters of early America unless it be Karfiol with his *Making Music*.

There are artists in whose work the intensity of expression completely overshadows any direct influences. The lyric quality of John Carroll's *The Veil*, a new painting shown for the first time, comes only from the artist's own creative imagination. Such is true, too, of Walt Kuhn's *Theatre* (reproduced in color in THE ART NEWS 1937 ANNUAL), O'Keeffe's *Horns and Feathers* and Marin's *Cape Split, Maine*. There is likewise pure originality in the strong compositions of Dove and Sheeler; in the former's *Holbrook Bridge* the design is free and untraditional, in Sheeler's *New Haven* it is contained and geometric.

In each picture there is a distinctly different technique, subject and purpose. "Future Forefathers" is not synonymous with "Great Masters of To-day." It means that the work of these men cannot be overlooked in charting influences that will shape future American painting.

Needless to say, it is not possible that there will be any agreement with the choice that the Museum has made, but the controversy which will arise is one thing that makes the exhibition stimulating and worth while. This very controversy, too, demands that the public, always willing to look, should stop to judge for themselves.

## Two Important London Sales

(Continued from page 12)

Apostle and rat-tailed spoons. In the considerable selection of brilliantly colored Chinese porcelains emphasis has been placed on the fanciful K'ang-hsi *famille verte* and *famille rose* types created for the European market and representing birds, animals and human figures. These are complemented by eighteenth century jades of rare delicacy and fineness of execution. Unusual above all is a section devoted to Chinese red lacquer the *pièce de resistance* of which is a magnificent eight-leaf screen with panels carved in landscape reliefs. The rarity of the objects of vertu may be judged from a tortoiseshell casket for holding silver toilet articles chased with Rococo shell and scrollwork and a French eighteenth century ivory casket containing four small boxes carved with greatest delicacy. All in all this is a collection for connoisseurs appreciative of the supremacy in design and execution of European and Oriental artistic craftsmen of the eighteenth century.

## New Exhibitions of the Week

(Continued from page 11)

black and white artists in this country today. One is always struck by the high technical achievements of John Taylor Arms, and his *Shadows of Venice* is a marvel of architectural forms built into a pattern of their own. Victoria Hutson's cool, restrained style is delightfully seen in several prints, *Moonlight* being characteristic of her best work. More colloquial is the group by Martin Lewis, who makes memorable his views of Fifth Avenue, *Snow on the El* and the joys of the country in *R.F.D.* because of the truth of their feeling. Armin Landeck's *Village Nocturne* falls into the same classification. Stow Wengenroth and Thomas Nason both show work which is characterized by the power of its organization of natural forms into patterns that are firm and rhythmic.

STILL-LIFES and landscapes in oils and watercolor as well as a few pieces of sculpture comprise the exhibition of the National Association of Women Painters and Sculptors at the Argent Galleries. Charlotte Kudlich Lermont's *Winter* is a silvery expression of the season in Central Park, while in Lephe Kingsly Holden's *An*



*Old Grey House* something of the welcome coolness of woods in mid-summer is found. Edna Martha Way contributes a well built, briskly brushed paper of a Colorado landscape peopled by fine equine specimens. Lesley Crawford, Betty M. Carter, B. H. Arootian, Hazel Finck, and Blanche Lazell, among many others, show interesting paintings. Doris Caesar's *Singing Monks* is a characteristically facile and satisfactory study capturing a genuine *joie de vivre*.

THE Artists' Gallery, which has presented a number of exhibitions this winter of abstract painting, is now showing the work of Boris Margo: paintings, drawings and two large canvases of *montage* which are difficult to pigeonhole. Of the three types the drawings seem most nearly to approach success although Margo has contrived interesting *montages* of the photographs from *Life* which he calls *Yesterday* and *Today*. They remind one of Peter Blume's *The Eternal City* in their chaotic introduction of a wide range of material, and the generally morbid feeling which they communicate. The drawings, on the other hand, are simplified in their forms, and if they lean toward a murky symbolism, as all Margo's work tends to do, they satisfy the eye with their rich, sooty blacks and dramatic handling of light, as in *Self Portrait*. *Dream of Fair Women* exploits the lovely line of a curving staircase, and projects its meaning in an interesting manner.

Actually it is among the paintings which fall into the category of the non-objective, though they bear labels most of which do not seem to apply, that Margo gives least pleasure aesthetically. As the catalogue states he peoples his canvases with figures of human life and movement, but scarcely of human form. He remains in that difficult area which is not real representation of the world and neither is it non-representative. It is not completely realized by any standard, though one feels vaguely the poetic approach of the artist, and his effort to deal with human relations and achievements. J. L.

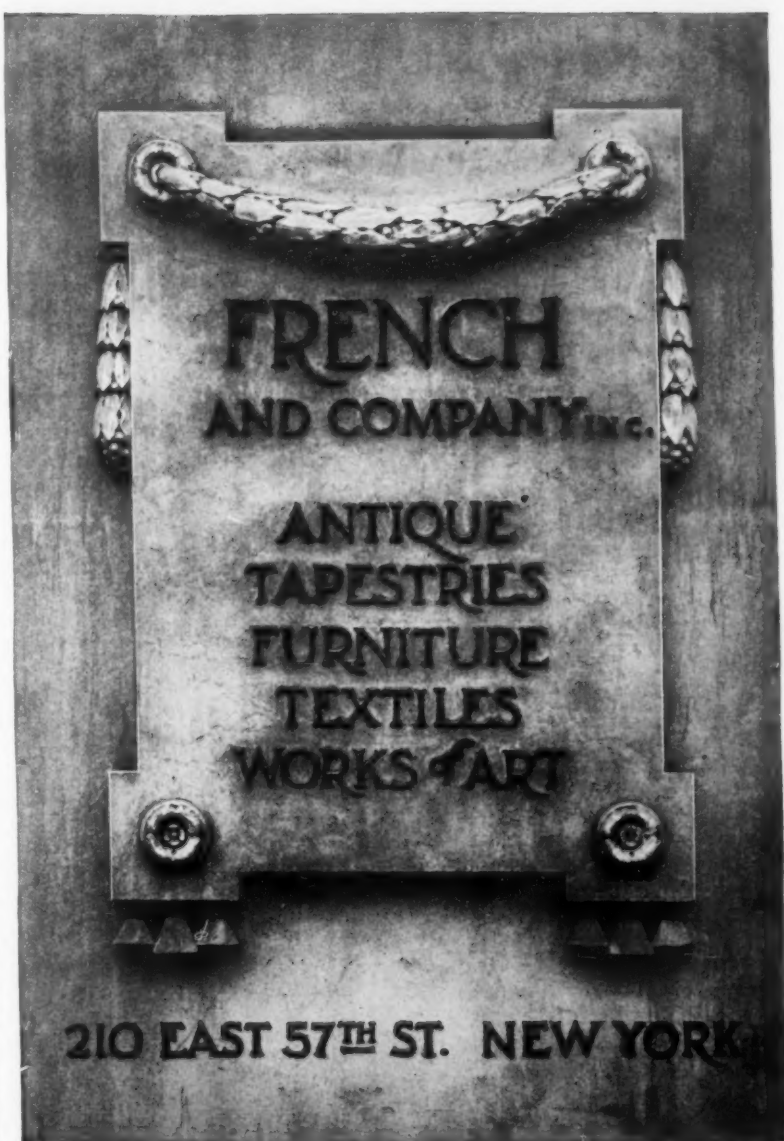
AT THE Pen and Brush Club the winners of prizes and honorable mentions during the past two years are exhibiting two paintings each. Particularly interesting is Charlotte Lermont's *Harbor Traffic*. It is painted with a sense of the buoyant light and air on the waterfront, and one wonders at what spot the artist found her subject. It is an original view of a much painted scene. Ethel Schiffer's *Straphangers* makes a flat pattern of the twisted figures of the subway customers, so well worked out that it should ease their pain to see how attractive they look suspended from straps, weaving in and out on their tiptoes. Helen Stotesbury shows a fresh green landscape, *Trees*, the prize of this year, its suggestive stroke and fluid color well combined.

CONTEMPORARY ARTS are showing landscapes by Maurice Sievan in whose work many interesting artistic ideas are often smothered beneath a blanket of dirty paint too casually applied. Chance palette scrapings will not produce the color effects of a Vlaminck or a Utrillo, nor do the broken tones thus accidentally achieved enhance the emotionalism of otherwise expressive compositions. Sievan seems to react well to urban restraint, for in his city street scenes are passages of almost clean yellows and oranges giving promise of what might be accomplished if he tempers his visual gifts with some disciplined painting.

A WASHINGTON painter, Alice Acheson, exhibits gay, high-keyed mosaics in oil at Marie Sterner's. Having the fresh quality of watercolors, her studies, mostly of the lesser known byways and suburbs of the Nation's capital, are refreshing in their colorful charm.

THOUGH the sleek, smooth surface and miniaturist's approach employed by Cañedo belong to a past era where they might well have remained, he uses them to depict the silver-clad ideal hero of the *Thirteenth Century*. In addition to other portraits and figure pieces with original color schemes exhibited at the Newton Galleries, there are nostalgic landscapes which, however pleasant they might be to contemplate in reality, are not much as pictures.

WHEN viewing the watercolors of floral arrangements by M. Schaetzel at the Reinhardt Galleries one is inclined to disagree with Oscar Wilde's statement that "nature is an imitation of art" for certainly the subjects must be an improvement upon the pictures. *Escape* and *White Clouds*, however, are studies in white which have a certain decorative charm.



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**COMING AUCTIONS***Dos Santos Furnishings and Objets d'Art*

FINE eighteenth century French and other furniture, important Gothic and Renaissance tapestries, Chinese jade and other semi-precious mineral carvings, Japanese carved ivories, precious and semi-precious stone jewelry, engravings by Dürer, and other objects of art make up an interesting one session sale to be held at the American Art Association-Anderson Galleries Saturday afternoon, March 25. Comprising property of Vasco dos Santos, Esq., removed from his residence near Vienna, and properties of other owners, the collection will be on exhibition from March 18 until the day of sale.

Fine period pieces among the French furniture include a Louis XV rosewood inlaid small desk mounted in bronze doré, an important inlaid palissandre serpentine commode with Rococo bronze doré mounts and scrolled *rocaille* handles and keyhole escutcheons, and a pair of Louis XVI carved walnut and cane fauteuils which are *en suite* with another pair and a *canapé*. Two English seventeenth century armchairs are present in this choice group of furniture, which also includes seventeenth and eighteenth century Italian, Austrian, and German examples.

Among the notable tapestries to be sold is an important Renaissance example, Brussels late sixteenth century, depicting a Flemish wedding scene, rare because of the worldly subject. Three important Flemish seventeenth century tapestries, companion pieces representing *Music*, *Architecture*, and *Astrology*, respectively, woven in silk and wool in brilliant colors, are part of a series after cartoons which were perhaps done by Rubens.

The small group of engravings and woodcuts by Albrecht Dürer



DOS SANTOS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

LOUIS XV ROSEWOOD INLAID DESK, BRONZE DORE MOUNTS

in the sale comprise *The Virgin Crowned by Two Angels*, dated 1518; *The Offer of Love*, engraved before 1496; *The Sea Monster (The Rape of Aymone)*, engraved before 1500; *The Holy Family with the Three Hares*, woodcut cut about 1498; *The Effects of Jealousy (Hercules)*, engraved about 1498; *St. Eustace*, engraved about 1501; and *Adam and Eve*, third and finished state, signed in the plate and dated 1504.

*Healy et al. Old and Modern Masters*

PAINTINGS of various schools, with the Dutch seventeenth century masters and artists of the Barbizon School strongly represented, will be dispersed at public sale Thursday evening, March 23, at the American Art Association-Anderson Galleries following exhibition from March 18. Among the properties included in the sale are selections from the collection of the late A. Augustus Healy, former president of the Brooklyn Institute of Arts and Sciences; property from the estate of the late James W. Patterson, New York City; and property of Vasco dos Santos, Esq., removed from his residence near Vienna. Among the early Dutch works in the collection are examples by Van Goyen, Van Mieris, Van der Croos, and Molenaer.

An admirable work of Flemish provenance of the early seventeenth century in the sale is *The Virgin and Child with Saint Catherine* from the atelier of Sir Anthony Van Dyck, parts of which were probably painted by the master himself. Also notable are two Dutch landscapes by Jan Josephsz Van Goyen (1596-1656), one with farm-





HEALY ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
A "BEACH SCENE" BY BOUDIN, SIGNED AND DATED 1904

house and the other, signed, showing ruins of a castle, coast with sand dunes, sailboats and figures, and a triptych by an Antwerp master of about 1520, the center panel of which depicts *The Adoration of the Magi*, the wings *The Birth of Christ* and *The Flight into Egypt*. All three are certified by Dr. Gustav Gluck, the second work also being accompanied by a certificate by Dr. Robert Eigenberger.

The eighteenth century is represented in the sale by a vigorous sketch, Fragonard's *Le Reveil d'Endymion*, and several other works which are attributed to or come from the school of this master, all formerly in the collection of Emile Ricard of Marseilles.

#### *Maclay Collection of Early American Glass*

RARE early American glass and ceramics assembled over a period of more than twenty years by the connoisseur Alfred B. Maclay will be dispersed at public sale by his order at the Parke-Bernet Galleries, Inc., the afternoons of March 23, 24 and 25 following exhibition there daily from March 18. This notable collection of American craft as expressed by glass blower and potter, principally from the mid-eighteenth to the mid-nineteenth century, contains a remarkable number of rare items, some of them actually unique. Among these outstanding specimens in the glass division, some epitomize the highest elements of "Baron" Stigel and other craftsmen who followed in the tradition of that early leading glass house at Manheim, Pa.; others embody the best and most characteristic South Jersey decorative features; and the blown three-mold group gives, among other items, choice pieces of the purple-blue range in rare patterns.

#### *Griswold Furnishings and Art Property*

PUBLIC sale of the contents of the distinguished residence of the late Josephine H. Griswold at 783 Park Avenue, New York, containing some of the most notable Régence and Louis XV and XVI interiors in New York City, comprises magnificent French eighteenth century furniture and ormolu and other decorations actually works of art. The sale will be held at the Parke-Bernet Galleries,



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MACLAY SALE; PARKE-BERNET GALLERIES

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Inc., on the afternoons of April 21 and 22, preceded by a week's exhibition. The furniture includes Louis XV and Louis XVI marquetry tables, cabinets and secrétaires in exquisite taste, a luxurious suite of carved and gilded armchairs of the Régence period, and other sumptuous furniture. The ormolu is by record the finest to appear at public sale in at least ten years. Among its most distinguished items are two clocks after the noted eighteenth century sculptor Falconet, by Lepaute of Paris, and a pair of candelabra also after Falconet; two pairs of candlesticks by Gouthière; sets of *chenets* and wall sconces attributed to Caffieri and to Gouthière; a pair of Imari porcelain vases mounted in bronze doré of the period. An original terracotta statue of a bather by Falconet, included in the sale, was formerly exhibited at the Metropolitan Museum of Art. A small group of Chinese porcelains include a pair of fine three-color Fu lions and a three-color statuette of Kuan Yin, of the K'ang-hsi period; also a garniture of camellia-leaf green quadrangular beakers and other fine eighteenth century porcelains. The sale further embraces the Renaissance furniture which was contained in the ground floor of the residence, with such valuable objects as a polychromed terracotta bas-relief of the Virgin and Child by Rossellino, a fine Brussels Renaissance and Enghien tapestries.

## Correspondence

TO THE ART NEWS:

May I make one small correction in your magnificent annual number?

The Brancusi marble of *Mlle. Pogany* is the property of the Philadelphia Museum of Art. I have always believed there is only one marble of the subject, although there are many replicas in brass. While I am not familiar with the collection of Mrs. F. M. Pollak, to which you credit the work, the veining of the marble is the same as in our bust, of which the provenance is: Armory show, John Quinn Collection, Earl Horter Collection, Philadelphia Museum of Art.

Yours, etc.

FISKE KIMBALL

Director, Philadelphia Museum of Art

March 7, 1939

TO THE ART NEWS:

I am at present engaged in compiling the Catalogue Raisonné of the works of Henri Rousseau (le Douanier). May I appeal through your columns to any of your readers who may own paintings by this artist or possess any information and ask them kindly to communicate with me, as any help will be most valuable.

Yours, etc.

INGEBORG EICHMANN

114 East 52nd Street, New York City

March 2, 1939

TO THE ART NEWS:

I am at present engaged in compiling the definitive Catalogue Raisonné of the paintings of Juan Gris. If any of your readers possess paintings by this artist or valuable information I would be most grateful if they would communicate with me at the following address.

Yours, etc.

DOUGLAS COOPER

114 East 52nd Street, New York City

March 6, 1939

## A Connoisseur?

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GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Art Young: Cartoons, March	19-April 15
Ackermann, 50 E. 57.	XVIII Century Flower Paintings, to	Mar. 31
American Academy, 633 W. 155.	Platt Memorial Show, to	April 30
American Place, 509 Madison.	Georgia O'Keeffe: Paintings, to	Mar. 31
American Woman's, 353 W. 57.	Flower Paintings, to	April 2
Arden, 460 Park.	Richmond Barthé: Sculpture, to	Mar. 25
Argent, 42 W. 57.	Members' Group Show: Paintings, Sculpture, to	Mar. 25
Arista, 30 Lexington.	James Brockway: Paintings, to	Mar. 31
Artists, 33 W. 8.	Boris Margo: Paintings, to	Mar. 28
Babcock, 38 E. 57.	XIX Century Americans: Paintings, to	Mar. 31
Barbizon-Plaza, 101 W. 58.	G. Wiegand; F. Dixon: Paintings, to	April 10
Bignou, 32 E. 57.	French XIX Century Paintings, to	Mar. 25
Boyer, 60 E. 57.	Jo Cain: Paintings, to	April 1
Brooklyn Museum.	International Exhibition: Watercolors, to	April 30
	Italian Folk Art, to	Mar. 26
Buchholz, 32 E. 57.	Despiau: Sculpture, Drawings, March	20-April 15
Community House, 35 E. 62.	Armin Stern: Paintings, to	Mar. 25
Contemporary Arts, 38 W. 57.	Maurice Sievan: Paintings, to	April 1
Clayton, 20 E. 58.	William J. Scott: Paintings, to	April 15
Decorators Club, 745 Fifth.	Rooms for Summer Living, to	Mar. 31
Delphic, 44 W. 56.	A. Tobias; Bendelari: Paintings, March	20-April 1
Downtown, 113 W. 13.	Katherine Schmidt: Paintings, to	Mar. 25
Durand-Ruel, 12 E. 57.	J. G. Domergue: Paintings, to	Mar. 25
Eighth St., 52 W. 8.	Walter Jensen: Paintings, to	Mar. 25
Federal, 225 W. 57.	Index of American Design, to	Mar. 31
Ferargil, 63 W. 57.	Charles Cagle: Paintings, to	Mar. 25
	Anna Gilman Hill: Prints, to	Mar. 25
Fifteen, 37 W. 57.	Charles Aiken: Paintings, March	20-April 1
French Art, 51 E. 57.	Modern French Paintings, to	April 1
Freund, 50 E. 57.	American Primitive Portraits, Landscapes, to	Mar. 25
Grand Central, 15 Vanderbilt.	Frederick Frieseke: Paintings, Mar. 21-April	5
Grand Central, 1 E. 51.	Members: Paintings, Sculpture, to	Mar. 25
Grant, 175 Macdougall.	H. Trunk; Brooklyn Artists: Paintings, to	Mar. 27
Hammer, 682 Fifth.	Lucille Sylvester: Paintings, to	April 1
Harlow, 620 Fifth.	Carl Rungius: Paintings, to	April 1
Harriman, 63 E. 57.	William Doriani: Paintings, to	April 1
Kennedy, 785 Fifth.	Courtney Brandreth: Paintings, March	20-April 1
Keppel, 71 E. 57.	Color Sporting Prints, to	Mar. 31
Kleemann, 38 E. 57.	Eugene Higgins: Paintings, to	April 1
Knoedler, 14 E. 57.	15th, 16th Century Prints, to	April 1
Kraushaar, 730 Fifth.	John Koch: Paintings, to	Mar. 25
John Levy, 11 E. 57.	Barbizon School Paintings, to	Mar. 31
Julien Levy, 15 E. 57.	Salvador Dali: Paintings, March	21-April 17
	Frede Vidar: Paintings, to	Mar. 21
Junior League, 221 E. 71.	Mary B. R. Washburne: Paintings, Mar. 20-30	
Lilienfeld, 21 E. 57.	B. J. O. Nordfeldt: Paintings, to	April 8
Machbeth, 11 E. 57.	Jay Connaway: Paintings, to	April 3
Macdowell, 166 E. 73.	Radenkovitch: Paintings, to	Mar. 31
Matisse, 51 E. 57.	Balthus: Paintings, Drawings, March	17-April 8
Mayer, 41 E. 57.	Baldrige: Woodblocks, Drypoints, to	Mar. 25
Mercury, 4 E. 8.	Group Show: Paintings, to	Mar. 26
Metropolitan Museum.	Victorian and Edwardian Dress, to	April 1
	American Pewter, to	April 1
Midtown, 605 Madison.	Miron Sokole: Paintings, to	Mar. 25
Milch, 108 W. 57.	American Figure Paintings, to	Mar. 31
Montross, 785 Fifth.	Thirty American Artists: Paintings, to	Mar. 25
Morgan, 37 W. 57.	Eugenie Marron: Paintings, Sculpture, to	Mar. 25
Morton, 130 W. 57.	A. F. Levinson: Paintings, to	Mar. 25
Municipal, 3 E. 67.	N. Y. Artists: Paintings, Sculpture, to	April 15
National Arts, 15 Gramercy.	Flower Paintings, to	April 1
Newhouse, 5 E. 57.	Maxo Vanka: Paintings, to	Mar. 27
New School, 66 W. 12.	United American Artists: Paintings, to	Mar. 25
Newton, 11 E. 57.	de Cañedo: Paintings, to	Mar. 25
N. Y. C. Museum.	History of the Crystal Palace, to	Sept. 1
N. Y. Public Library.	Cadwallader Washburn: Prints, to	May 1
Nierendorf, 18 E. 57.	Nature Forms in Art: Paintings, March	20-April 18
Parish-Watson, 44 E. 57.	Wm. Randolph Hearst Collection, to	April 1
Passedoit, 121 E. 57.	Henrietta Shore: Paintings, to	April 1
Pen & Brush, 16 E. 10.	Group Show: Paintings, to	April 1
Perls, 32 E. 58.	Olga Sacharoff; Otho Lloyd: Paintings, to	Mar. 25
Rehn, 683 Fifth.	Patrick Morgan: Paintings, to	Mar. 25
Reinhardt, 730 Fifth.	Schaetzel: Paintings, to	Mar. 27
Riverside, 310 Riverside.	Abstract Artists: Paintings, Sculpture, to	Mar. 26
Salmagundi, 47 Fifth.	Annual Water Color Exhibition, to	April 1
Schaeffer, 61 E. 57.	Old Masters, to	April 1
Schneider-Gabriel, 71 E. 57.	Boris Chaliapin: Paintings, to	Mar. 25
Smith College Club, New Weston.	Annual Exhibition: Paintings, to	April 15
Sterner, 9 E. 57.	Alice Acheson: Paintings, to	Mar. 25
Studio Guild, 730 Fifth.	Bard; Healy: Paintings, March	20-April 1
Sullivan, 460 Park.	Tyson, McCarter, Borie: Paintings, to	Mar. 25
Sutton, 358 E. 57.	Group Show: Paintings, to	Mar. 18
Tonying, 5 E. 57.	Chinese Bronzes, Pottery, Jade, to	April 15
Tricker, 19 W. 57.	Eight Contemporaries: Paintings, March	20-April 1
Uptown, 249 West End.	Sid Gotcliffe: Paintings, to	April 6
Valentine, 16 E. 57.	Soutine: Paintings, March	20-April 8
Vendome, 339 W. 57.	Group Show: Paintings, to	April 1
H. D. Walker, 38 E. 57.	Marsden Hartley: Paintings, to	April 8
Walker, 108 E. 57.	George Grosz: Paintings, March	20-April 15
Wells, 65 E. 57.	Modern Chinese Paintings, March	20-April 15
Westermann, 20 W. 48.	Late Gothic Art, to	April 14
Weyhe, 794 Lexington.	Doris Caesar: Sculpture, to	Mar. 25

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## DECORATIVE OBJECT OF THE WEEK



THE TAPESTRY of Royal Aubusson manufacture was woven after cartoons by Jean Baptiste Huet and is called "The Cherry Pickers." Huet made an engraving of this subject, which is one of his best-known and most typical works. Rustic scenes in delicate colors with figures and animals gave him his favorite material, and he took Boucher and Watteau as his models of style. Decorative art came naturally to him, and he was attached to the manufactories of Gobelins and Beauvais as well as Aubusson. Among his most charming works are the designs which he made for Oberkampf when the printed cottons known as "Toiles de Jouy" were the rage in France at the end of the eighteenth century, and reflected in their delicate animated designs not only events of the day but phases of pastoral life, such as this one, mythical subjects and views of Paris and Rome. Huet's skill as an engraver was considerable, and he engraved many of his own compositions, which reveal him as an excellent

draughtsman. The grace, spontaneity, freedom and charm of the decorative art of this period record that spirit of Paris which was the outcome of the revolt against the formality and precision of the reign of Louis XIV, and it is nowhere more delightfully preserved for posterity than in the hangings and upholstery which have come down to us.

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